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# THE CRAYON.

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## DRAWING,

AS CONNECTED WITH THE COMMON AND HIGHER  
PURSUITS OF LIFE.

*Read before the State Teachers' Institute at Quincy, Illinois, Dec.  
27th, 1860.*

BY REV. LEWIS P. CLOVER.

DRAWING is the art of representing upon a flat surface, by means of lines, the form, position, and relation of objects. The time when, or place where it originated it is difficult to determine. The Greeks, among whom the arts existed from time immemorial, are believed by many to have obtained their knowledge of this, and the other arts, from the Egyptians. Older than painting, it is said, according to Greek tradition, to have taken its rise when the daughter of Dibutades drew the outlines of the shadow of her lover's face upon the wall.

In the great picture of the Fall of Troy by Polygnotus, at Delphi, and in the account given in the poems of Homer of the embroidered tapestry of Helen and Andromache are indications of considerable advancement in art at a very early period.

Of the frescoes executed in single color, by Polidoro da Caravaggio, in Rome, or the rigid outlines of Philocles and Cleanthes, it is needless to speak in full; nor would it be necessary here to refer to the more careful delineations of Pamphilus, the teacher of Apelles, were it not to mark the period in the history of art, in which line drawing was carried to a degree of perfection never since surpassed, and probably unequalled: that called forth the masterly rivalry of Apelles and Protogenes, whose delicacy and skill in outline have been the admiration of the greatest masters, both in ancient and modern times, and elicited praise that has rendered them immortal.

In treating the subject of drawing at this time, my object is less to deal with its origin, and the many valuable purposes to which it was applied in early periods, than to consider it in a practical point of view, as constituting, not only an important, but essential branch of study in the proper development of mind, and one which should be introduced as a fundamental part of the regular course of education in all, as it is already in many of the schools of our land. In a country which like ours calls so frequently for an exercise of the constructive and mechanical inge-

nulty of her people, it cannot but excite surprise that so little attention has been given to the cultivation of that sense, upon which the mind depends for the greater part of her information. As with the ear, so doubtless is it with the eye; though to just so much greater degree, as the sense of sight is of more importance than that of hearing: if the ear be uneducated in youth, many of the sweet sounds of nature and of art are lost; so too if the discipline of the eye be neglected, much that is beautiful, impressive and grand in nature as in art, will be passed by unnoticed, without leaving any permanent or profitable impression upon the mind. A distinguished European physician, Dr. Jurin, observes: that the eye, as well as other parts of the frame, acquires strength and perfection from frequent use of the muscles, as is noticed in the eyes of sportsmen, travellers, sailors, etc., who see better at long distances; while those whose professions lead them to close examination, see better at small distances: but drawing from nature, especially distant prospects, perfects the eye in both these extremes, as we have to carry the vision to examine objects far off, and immediately transfer it to a near examination on the paper close to the eye.

As to the importance of cultivating the sense of hearing, teachers of the better class everywhere are agreed; so that the appreciation and discrimination of harmony in music, and an ability to participate in its production, is now considered an essential part of education:—and we trust the time is not far distant when a cultivation of the sense of sight in connection with the harmony of form and arrangements will be deemed no less important. The celebrated philosopher John Locke, whose judgment in the matter is entitled to consideration, says in his thoughts concerning education, “when a pupil can write well and quick, I think it may be convenient not only to continue the exercise of his hand in writing, but also to improve the use of it further in drawing, a thing very useful to a gentleman on several occasions, but especially if he travel, as that which helps a man often to express in a few lines well put together what a whole sheet of paper in writing would not be able to represent or make intelligible. How many buildings may a man see, how many machines and habits meet with, the ideas whereof would be easily retained and communicated by a little skill

in drawing, which being committed to words are in danger of being lost, or at best but ill retained in the most exact descriptions! I do not mean that I would have your son a perfect painter; to be that to any tolerable degree will require more time than a young gentleman can spare from his other improvements of greater moment; but so much insight into perspective and skill in drawing as will enable him to represent tolerably on paper anything he sees, may, I think, be got in a little time."

To teach the eye to measure the distance between one object and another—the forms of lines which bound spaces—the spaces contained or excluded by such lines, as the first step in drawing, cannot be difficult, uninteresting, or unprofitable.

Nor can the intelligent pupil, advancing a step further, fail to discover in the application of the principles of perspective, when stripped of geometrical and mathematical intricacies, an art which develops nature in her true light. All will at once discover that objects appear to diminish in size, as they recede from the spectator, but it is the educated eye alone that can discover and assign a reason for this. And when the mind of the pupil is informed of the various causes operating to change the appearance of objects, he looks abroad upon the face of nature with new eyes—the distant mountain, the broad plain, the passing cloud, or a shadow cast therefrom; the varied landscape, a clump of trees, a mass of rock, a running rivulet, or an impetuous torrent, have for him form and beauty they possessed not before. A cultivated perception places within his reach a world of enjoyment of which others are deprived. In the human form upon which God impressed his image, he sees with the keenest appreciation the incomprehensible casket that contains a living spark of the Invisible.

As the mother of Napoleon, sometime before his birth, dwelt in seclusive meditation upon the tapestried decorations of her chamber, on which were portrayed the early battles of Greece and Rome, until her mind became imbued with the spirit which throbbed itself into the life of her illustrious son, and made him a warrior in the womb; so the gentle artist mother, with mind and soul alive to the beauties of external form, through the education of the eye, transmits to her progeny not only a graceful and well developed physical construction, but the prescient power of mind to grasp intuitively the beautiful, through an undimmed and undying range of vision.

In the latter part of the 30th chapter of the Book of Genesis, will be found a remarkable in-

stance of the effect produced upon the physical system through the sense of sight, by means adopted for the accomplishment of a given end. The case is one in which the form and color of external objects, prepared for the purpose, were transmitted, in animals, from mothers to their young, and that, not in one or two, but in many instances.

Turning, however, to what may be deemed a less theoretic and more practical view of the subject, we maintain that while with drawing, as with all other studies, some may by nature be qualified to make greater proficiency than others all are capable of mastering first principles, and able to become sufficiently acquainted with the subject to make it available in the common pursuits of life. Some possess ability of so high an order as to be fitted to exercise their talent artistically for the gratification of mankind at large; while others of less ability may render it useful in connection with whatever pursuit they may choose to adopt—be able to delineate any simple object, and enjoy with much pleasure the higher delineations of others.

When we bear in mind that there is scarcely a calling in life, in which drawing may not be made practically useful, its importance as a branch of elementary study in our schools will appear. The botanist in the representation of plants and flowers; the geologist and mineralogist in preserving the form of rocks and mineral veins; the machinist in contemplating at leisure the working of some ponderous and complicated engine; the physician or surgeon in conveying to the mind of his students the peculiarities of some important case of morbid anatomy or malformation of bone; the carpenter, builder, architect, or mechanic, in any department; the manufacturer in almost every range of business—all, if they would attain high standing in their respective vocation, will realize the importance of a knowledge of drawing. Even the lawyer finds it not only of great service as a matter of recreation, but oftentimes directly available in furthering the interests of his profession, as may be illustrated by a case in point.

A prominent lawyer of the city of Baltimore, who received his education at West Point, where drawing constitutes an important part of education, states that his first successful start in professional life, arose from his being able to draw. His client had been prosecuted for an infringement upon the patent of another in the construction of a valuable piece of machinery. In attempting to show the difference in the two machines, the ingenuity of the lawyers on both

sides was greatly taxed without their being able to convey to the comprehension of the jurors, in what the difference consisted. Our friend discovering at once the difficulty in which older heads than his were placed, seized a bit of paper lying upon the desk, drew a hasty sketch of his client's machine, and, holding it up before the jurors, most of whom were plain practical men from the country, began with his pencil to point out the difference between it and the other, to the clear comprehension and entire satisfaction of all parties. He won the case—gained general applause, and laid the foundation of an extensive and lucrative practice as a patent-right lawyer.

To one who has an eye cultivated by the practice of drawing, everything, which in the least degree partakes of the beautiful, arrests attention, and awakens thought; and that which otherwise would be passed by unnoticed and uncared for, has now a charm and attraction unseen and unappreciated by others. Those faculties of the mind, which perceive and appreciate the form and arrangement of objects of beauty, and their different effects of light and shade, can be fully developed only by a proper education of the eye; and when fully, or even moderately developed, a new, more intimate, and more agreeable intercourse springs up between our spiritual and the physical world around us, and the value of our earthly and eternal existence becomes the more enhanced. Not that such education is the only, but simply one of the means to effect this. Teach a person to see any one thing, just as it is, in form and color, and as it stands related to other objects around, and you accomplish much, as you thereby teach him to scrutinize closely and compare carefully everything he sees; and when, in addition to this, you give him, by practice in drawing, that facility of hand that will enable him faithfully to represent upon paper or canvas the form of the object impressed upon the mind, through the sense of sight, you accomplish a two-fold purpose, as you teach him at once not only to *see* but to *do*. How many literary cormorants go through the world with their eyes shut, or if open, never seeing an inch beyond their noses, simply because they have never been taught the proper use of their eyes, and the power of discrimination.

Make drawing a branch of study in the schools, and you adopt the most successful mode of teaching pupils to discriminate. We would not be understood as holding it to be desirable, that an absorbing interest should be created in the mind, respecting the outward aspect of nature, to the neglect of the inward operations of

the mind, but we do hold that unless one be rendered capable of looking with pleasure upon and into the works of nature with a cultivated eye, his education is sadly defective.

If it be true, as Sir Joshua Reynolds remarks, that "by studying the works of others, we learn to invent," it certainly follows that, with all who would design or construct, the eye should first be taught to see correctly, and then the hand to execute what the eye sees.

Why is it that in every department of manufacture and mechanical labor, in which design is required, this country is so far excelled by European nations? Simply because drawing is made an elementary branch of education in all their schools, so that, whatever profession or calling may be adopted by the pupil in after life, his qualifications in drawing are called into requisition, and turned to practical account.

Horace Mann, who stands high as authority in educational matters, states, that in passing through some of the public schools in Prussia, he was enabled upon a casual examination of the writing of the different pupils, to designate with certainty which of them had taken lessons in drawing. In every instance there was discovered in the writing of those who had studied drawing, a grace and beauty which that of the others did not possess.

Teach the pupil first to see correctly, then by the skillful exercise of his hand, to draw what the eye sees, and, as before remarked, much is accomplished; but if we go a step further, and teach him after he has studied the works of others, to exercise the constructive or inventive faculties of his own mind in design, we thereby enable him to put in form his own conceptions—we make him an inventor—we discipline and develop those powers which may be made available and practically serviceable in every department of life.

Those who are acquainted with the lives of Galileo and Sir Isaac Newton, are aware that they were both carefully instructed in drawing, and became expert draughtsmen. How much the world owes, beyond the sphere of art, to Giotto, Paul Veronese, Salvator Rosa, Albert Durer, Rubens, and Benvenuto Cellini, is known to every well-informed scholar.

Leonardo Da Vinci, who is said to have died in the arms of Francis I., in addition to his extraordinary skill as an artist, excelled as engineer, mechanist, sculptor, mathematician, and architect. Baron Humboldt, in referring to an important philosophical principle, says of him—"The true path was indicated a century before

Lord Bacon's time, by Leonardo Da Vinci, in these few words, 'Commence by experience, and by means of this discover the reason.' "

Nor may it be out of place here further to quote the author of *Cosmos*, in order to show the effect of pictorial delineation upon his mind, in giving it direction through life. "If I might be permitted," he says, "to instance my own experience, and recall to mind the source from whence sprang my early and fixed desire to visit the land of the tropics, I should name *George Foster's Delineations of the South Sea Islands*, the pictures of Hodge, which represent the shores of the Ganges, and which I first saw at the house of Warren Hastings, in London, and a colossal dragon-tree in an old tower of the Botanical Garden at Berlin."

For the mariner's compass we are said to be indebted to artistic skill, and for the percussion cap to an English landscape painter, who died in Philadelphia within the past few years. Of the diversified talent of Allston, Trumbull, Cole, and the Peales of our own country, it is unnecessary to speak.

Were it stated to this audience, without evidence being furnished to substantiate the correctness of the statement, that the wonderful and unprecedented development of this western country is attributable to the cultivation of the very faculty under consideration, in artistic connection—that we are indebted to artistic mind—the American painter's mind—for the privilege of standing upon this spot, surrounded by the refinements of eastern life, and permitted to hold communication at a moment's notice with friends abroad, it would be received doubtless with a smile of incredulity. But let us see how far facts will sustain the view presented.

In the year 1738, two children were born in this country, one in Springfield, Penn., the other in Boston, Mass. When quite young they began to study and practise drawing. Arrived at manhood in 1763, one of them went to England to study painting—the other, having in view the same object, followed a few years later. Both were well encouraged, and turning their attention to the cultivation of the constructive or inventive faculties of the mind, became distinguished in the department of design. Wealth flowed in upon them, and so great was the patronage they received, and so devoted were they to their chosen pursuit, that they never left it, or their adopted country, but became in a short time the leading historical painters of their day. One was Benjamin West, of whom his country is justly proud—the other John Singleton Copley,

father of Lord Lyndhurst, prime minister of England.

About three years after West left his native State, to make up for the loss, she gave to her country, in the retired village of Little Britain, another child of genius; and Massachusetts too gave another son to fill the place of her departed Copley. These youths likewise manifested a love for drawing, and determining to follow their illustrious countrymen to England and study painting, devoted their attention to the higher walks of design.

Though one went sometime in advance of the other, both were pupils of Mr. West, and occupied for a studio, at different periods, the same room beneath his hospitable roof. Under the instruction of their renowned tutor, both attained high standing in their chosen calling, and had they continued abroad, would have reached that eminence in art for which nature and study had well qualified them.

Love of home, however, drew them to their native land, and upon their return they engaged assiduously in the exercise of their favorite art. Soon they learned that something more than talent was necessary to command success—that in a new country, even among friends and relatives, where there is a struggle going on to obtain the necessaries of life, there, the artist could find no adequate field for the exercise of his talent. But mark now, how easy it is for men, whose inventive faculties have been exercised in the practice of drawing and design, to adapt themselves to an emergency. With minds unchanged, their thoughts were simply directed into a different channel, and one was enabled to apply steam as a propelling power—the other gave to the world the magnetic telegraph. One was Robert Fulton—the other Samuel F. B. Morse.

Thus is it ever, with the mind of the well trained artist. That education which qualifies him for the exercise of his art, also prepares him in a measure to engage in any other pursuit. In this utilitarian age, he who sees with a circumscribed vision, would naturally exclaim, How fortunate for the interests of mankind that the original plans of these men were frustrated! It may possibly be so, and yet, if liberally encouraged in the exercise of their favorite art, he alone can estimate the influence they might have exerted upon this restless and perturbed people, who could attempt to measure the effects produced upon the world by the works of Raphael and Michael Angelo.

Let us, therefore, as teachers, endeavor to

effect the full development of mind, through the sense of sight, as through the other senses; and no way appears more likely to accomplish this than by making drawing a branch of study in our schools. Educate the eye—for in addition to the various practical advantages arising therefrom, such a one, in the language of Addison, “is let into a great many pleasures that the vulgar are not capable of receiving. He can converse with a picture, and find an agreeable companion in a statue. He meets with a secret refreshment in a description, and often feels a greater satisfaction in the prospect of fields and meadows than another does in the possession. It gives him, indeed, a kind of property in everything he sees, and makes the most rude, uncultivated parts of nature administer to his pleasures: so that he looks upon the world as it were in another light, and discovers in it a multitude of charms that conceal themselves from the generality of mankind.”

#### THE MOSS ROSE.

THE angel who sprinkles the dew on the flowers,  
Fell asleep on a beautiful morning in June,  
'Neath the shade of a rose tree so fragrant and cool;  
And his sleep was so quiet he slept until noon.

Awaking, he said, “O thou beautiful thing!  
I know not thy name, but no flower in our heaven  
Has an odor more sweet; and whate'er thou wilt ask  
I will give, in return for the joy thou hast given.”

“With a new grace adorn me!” the blushing rose said,  
And her petals shook perfume around her in showers;  
When, lo! without lessening her beauty of form,  
He clothed with soft moss the bright queen of the flowers.

So, charity, loveliest gift from on high,  
Like the vesture of moss which the angel threw o'er,  
Adds a charm to the lips, and the brow, and the eye,  
Of my loved one when light'ning the load of the poor.  
B.

EVERY national or social preference or prejudice is perpetually striving to divert particular words from the service of universal truth, and to make them subserve its private purposes; thus such words as “liberal” and “conservative” become terms of reproach, each of them signifying, to the vulgar, ignorant, and violent of the opposite party, everything that is bad and contemptible. The first confusion of language was owing to resistance to the Deity: a second Babel is produced by the mutual enmities of mankind. There is probably not a language in Europe which has not been positively damaged by the distortions and perversions left on it by party spirit.  
*Boyes.*

#### ANCIENT LAW.\*

THERE is no branch of knowledge that has a more serious bearing on the material interests of society than law; there is none in a more imperfect condition, or more remote from general comprehension, owing to the crude state of the language in which it is expressed. Its proprietary bearing has rendered it not only unwisely conservative, but injuriously retrogressive, and has rendered it unable to carry forward the thread of its historical growth. If theology presses upon the jeopardy of our souls in the world to come, law presses not less potently upon the jeopardy of our pocket interests in this world. Both have had an incalculable influence upon the fears, apprehensions and superstitions of the greater portion of mankind, and both have been equally powerful in checking the natural progress of our social institutions. We do not deny their past utility, their timely agency in adjusting the conflicting relationships of men, but their repugnance to change has often rendered them injurious to our moral and civil advancement. If man and all his institutions are progressive, if they are mutable by time, it is folly to look upon any civilizing instrument as immutable or more than provisional.

Though law is the idol of democratic nations, it has less influence on the actions of their inhabitants than one might imagine. The desire of every man to be a self-constituted judge of what is right without any natural or cultivated qualification to be so, the contempt for authority, however well and wisely established, and the general prevalence of anarchy of thought, render law little less than a farce—than a thing to shift and vary to suit individual interests. In its radical constitution, law is vitiated by political agencies in a Democracy. If we look at the legislative law-making power, we shall find it partake of that feebleness and inefficiency inseparable from universal suffrage—inseparable from that huge political conglomerate of bodies without heads so worshipped by the numerically cracked populations of the day. Of the innumerable law-manufacturers elected by our people, how many are sufficiently conversant with past legislation to comprehend the necessity of a present change or modification, or what the nature of it should be? Yet we know that all real reforms in law grow out of the roots of past legislation and are but the continued and developed shoots of it. How

\* Ancient Law: its connection with the early history of society, and its relation to modern ideas, by Henry Sumner Maine, London, 1861.